



MARVEL® TREASURY EDITION™

THE OFFICIAL COMICS ADAPTATION OF THE HIT FILM!

\$2.50

#1

**MARVEL
BOOKS**

Annie™





STAN LEE PRESENTS:
A MARVEL TREASURY EDITION

**Columbia Pictures Presents
A Ray Stark Production
A John Huston Film**

AnnieTM

**Adapted by TOM DEFALCO
Penciled by WIN MORTIMER
Inked by VINCE COLLETTA
Lettered by ANNETTE KAWECKI
Colored by GEORGE ROUSSOS and MARIE SEVERIN**

**JIM SHOOTER, Editor-in-Chief * JIM SALICRUP, Editor
Soul and Inspiration HAROLD GRAY, Creator of Annie**

**Starring ALBERT FINNEY * CAROL BURNETT * BERNADETTE PETERS
ANN REINKING * TIM CURRY * GEOFFREY HOLDER
EDWARD HERRMANN as "F.D.R." "SANDY" as himself
and introducing AILEEN QUINN as "Annie"**

**Executive Producer, JOE LAYTON
Choreography by ARLENE PHILLIPS Music adapted by RALPH BURNS
Production Executive HOWARD PINE Supervising Editor MARGARET BOOTH, A.C.E.
Director of Photography RICHARD MOORE, A.S.C.
Music by CHARLES STROUSE Lyrics by MARTIN CHARNIN
Screenplay by CAROL SOBIESKI
Produced by RAY STARK Directed by JOHN HUSTON**

Annie



Let the show begin...

Stan Lee PRESENTS: THE OFFICIAL COMICS ADAPTATION OF...

Annie

NEW YORK CITY, 1933--
IN A BACKWATER JUMBLE
OF TENEMENT HOUSES,
THRIFT SHOPS, AND
PAWNSHOPS STANDS THE
HUDSON STREET ORPHANAGE...

SITTING IN A SMALL
WINDOW ON THE TOP
FLOOR, A YOUNG
FRECKLED FACE GAZES
OUT AT THE SLEEPING
CITY...

WHERE ARE
THEY NOW?
WHAT ARE
THEY DOING?

WHY HAVEN'T
THEY COME BACK
FOR ME?!

HUDSON STREET ORPHANAGE

NYC
SANITATION



EVERY NIGHT, FOR TEN LONG YEARS, ANNIE HAS KEPT THIS LONELY VIGIL--WAITING, HOPING, PRAYING THAT HER REAL PARENTS WOULD RETURN FOR HER...

GENTLY, ALMOST LOVINGLY, THE YOUNG GIRL CARRESSES THE OLD LOCKET WHICH DANGLES FROM HER NECK!



SHE KNOWS THAT SOMEWHERE HER PARENTS STILL HAVE ITS OTHER HALF --SO THAT SHE'LL RECOGNIZE THEM WHEN THEY MEET AGAIN...



SUDDENLY, UNEXPECTEDLY, ANNIE'S MOOD IS SHATTERED BY A PIERCING CRY...

ANNIE!
ANNIE!
AN-NIEEE!



OH, NO! MOLLY IS AT IT AGAIN!

HOW AM I SUPPOSED TO GET ANY SLEEP IF SHE'S GONNA CRY ALL NIGHT?



MOLLY SHOULDN'T EVEN BE IN THIS ROOM! SHE'S STILL A BABY!



YOU'RE THE ONE WHO SHOULDN'T BE IN HERE, PEPPER! YOU'RE THE ONE WHO'S ALWAYS MAKING NOISE!

SO SHUT UP!



HOWEVER, AT THAT EXACT MOMENT, A MASSIVE FIGURE THUNDERS TOWARD THE GIRLS' ROOM...







BUT, BEFORE MISS HANNIGAN CAN INVESTIGATE FURTHER, SHE IS DISTRACTED BY THE ARRIVAL OF MR. BUNDLES, THE LAUNDRY MAN...



ARRIVING AT HIS LAUNDRY, MR. BUNDLES REMOVES THE BASKETS AND HURLS THEM INTO THE DARK AND STEAMY MAW OF HIS BUILDING...



HIDDEN WITHIN HER BASKET, ANNIE COWERS WITH FEAR! SHE KNOWS THAT SOON SHE, TOO, WILL BE THROWN INTO THE DEEP RECESSES OF MR. BUNDLES'S COAL CHUTE...



BUT THEN...

DON'T WORRY, LITTLE GIRL! I KNEW YOU WERE IN THERE!

I DON'T BLAME YOU FOR RUNNING AWAY FROM AN OLD BATTLEAX LIKE MISS HANNIGAN!

THANK YOU, MR. BUNDLES!



JOYFULLY, ANNIE DASHES DOWN THE STREET! SHE'S DETERMINED TO FIND HER REAL PARENTS...



HOWEVER, HER PRESENCE DOES NOT GO UNNOTICED...

EVERYWHERE ANNIE GOES, MEN SEEM TO BE SELLING THINGS... BUT NO ONE IS BUYING! SHE HAD HEARD THAT AMERICA WAS IN THE MIDST OF A GREAT DEPRESSION--



--THAT PEOPLE WERE PENNILESS AND OUT OF WORK, BUT SHE HADN'T REALIZED THINGS WERE QUITE SO BAD!

SUDDENLY, ANNIE REALIZES THAT SHE'S BEING FOLLOWED-- AND RACES INTO THE NEAREST ALLEY--



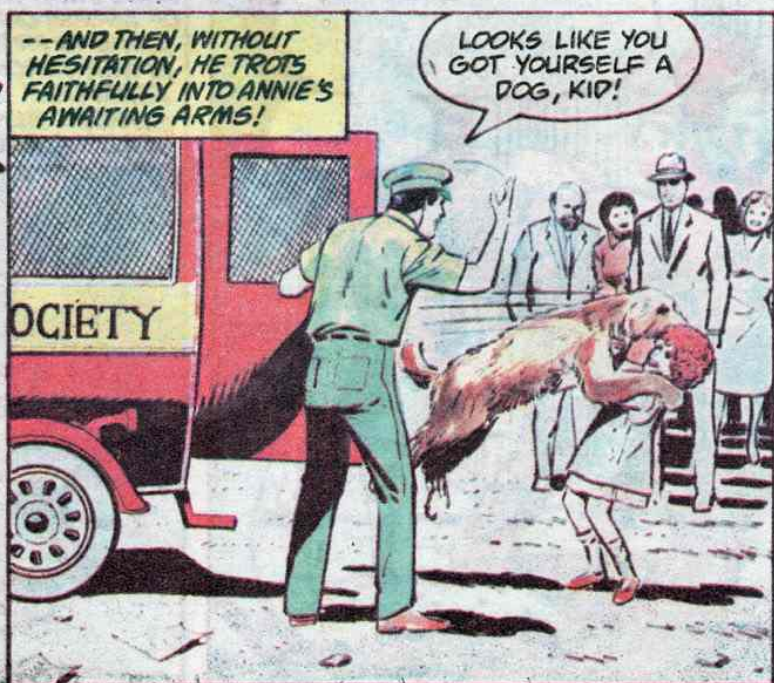
--WHERE SHE COMES UPON A GANG OF BOYS AT PLAY!

HEY! LEAVE THAT OLD DOG ALONE!

BUG OFF, KID!









EARLY THE NEXT MORNING, IN THE ORPHANAGE SEWING ROOM...

OH, MY GOODNESS!

HE SMELLS!

HIS EYES ARE PRETTY!

ANNIE, WHAT'S HIS NAME?



SANDY! SANDY'S HIS NAME IF YOU PLEASE! JUST ASK ANY ONE OF THE FLEAS RESIDING ON HIM!

SUPPENLY, AT THAT PRECISE MOMENT...

AH-HA! CAUGHT YOU! WHAT HAVE YOU TO SAY FOR YOURSELF?

I-I L-LOVE YOU, MISS HANNIGAN!



NOT GOOD ENOUGH, MY LITTLE PIG DROPPING! YOU'RE GOING TO THE CELLAR!

AND THIS GOES TO THE SAUSAGE FACTORY!



BUT THEN...

BING-BONG

THE DOORBELL! WHO COULD THAT BE?



MISS HANNIGAN! I'M GRACE FARRELL! THE NEW YORK BOARD OF ORPHANS SENT ME--

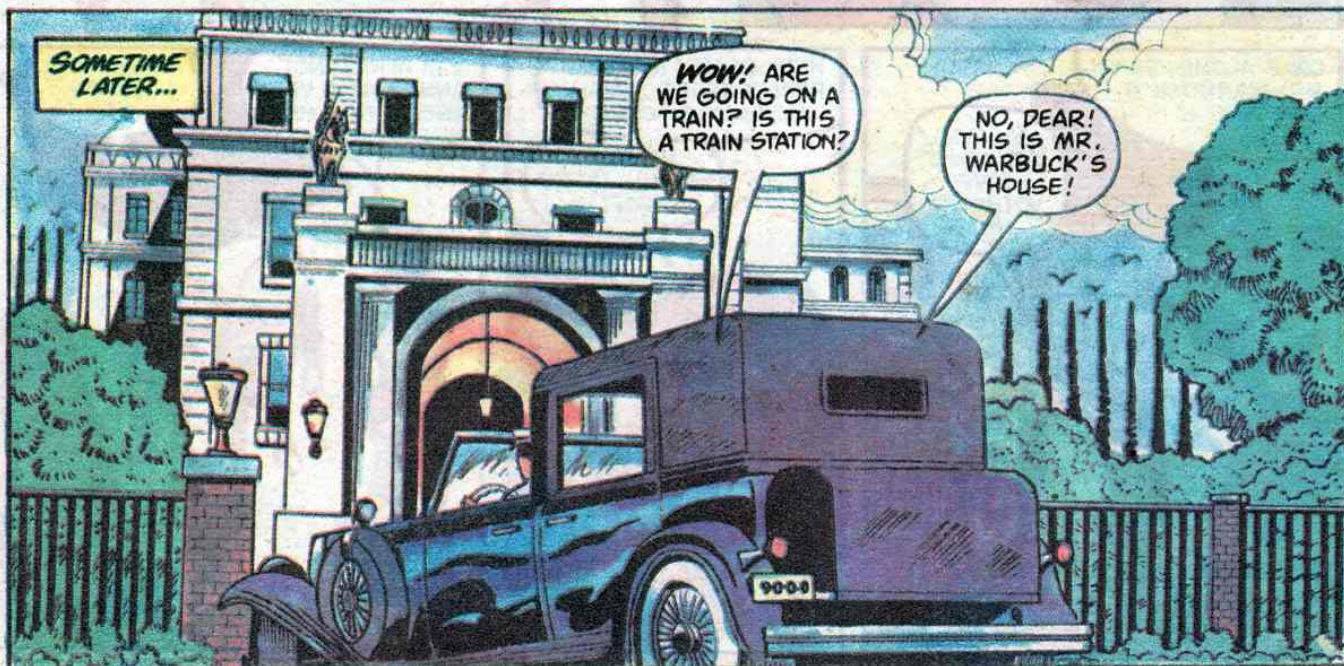
I-IT WASN'T MY FAULT! THE LITTLE MONSTER BRIBED MR. BUNDLES TO TAKE HER AWAY IN A LAUNDRY BASKET-- BUT NOW SHE'S BACK-- AND SAFE!



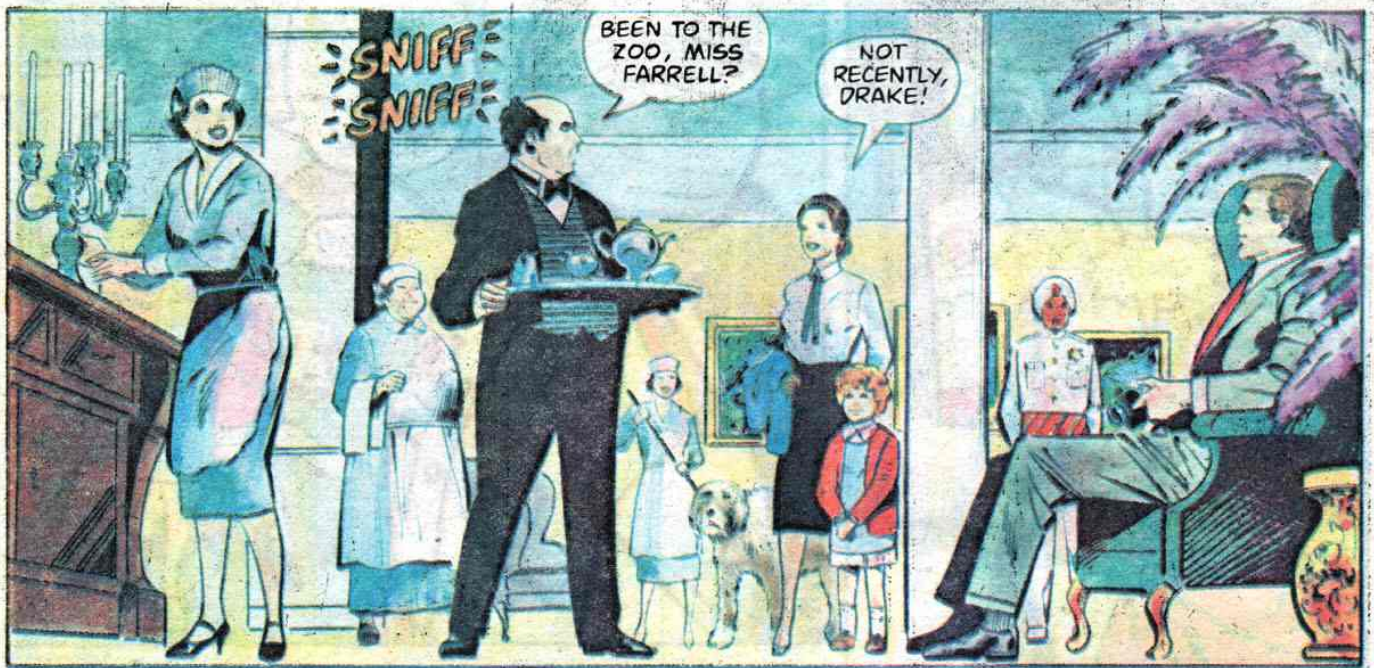




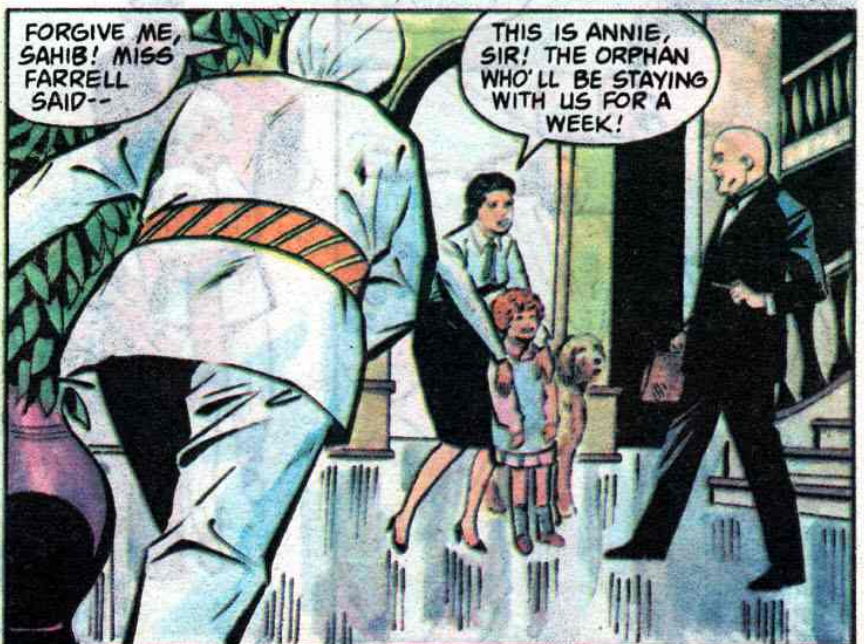
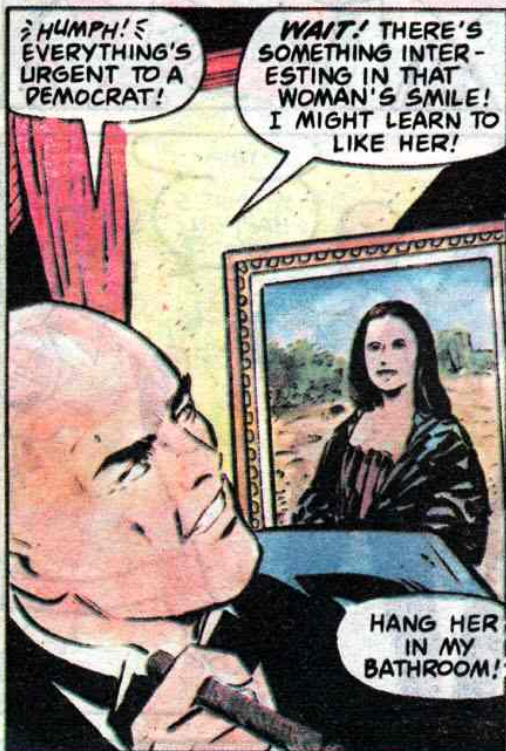








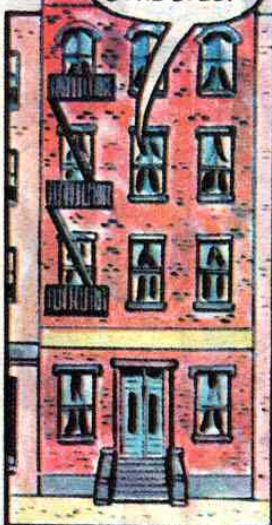






MEANWHILE...

ROOSTER!
AREN'T YOU
A SIGHT FOR
SORE EYES!



DID THEY LET YOU OUT
OF JAIL EARLY?

HIYA, SIS!
MEET A LITTLE
FRIEND OF MINE...
LILY ST. REGIS!
NAMED FOR THE
HOTEL!



SIS, FIVE IS
ALL I NEED
TO TIDE ME
OVER!

NOT EVEN
A NICKEL
FOR THE
SUBWAY!



BUT THEY GOT
A SUCKER AT
HENNESSEY'S
TONIGHT!

I CAN'T GET
IN THE GAME
WITHOUT A
FIVE!



AIN'T THIS
FLOPHOUSE
GOOD FOR A
LOUSY FIVE
BUCKS?

I BEG YOUR PARDON!
I DON'T STOOP TO
WHAT YOU'RE
INCINERATING!



FORGET IT,
SIS! I WUZ JUST
JOKING! I DON'T
NEED THE CASH!
NOT EVEN A
NICKEL
FOR THE
SUBWAY!

I JUST
DROPPED
BY TO SAY
HOWDY
POODY!



ROOSTER!
ROOS-TER!



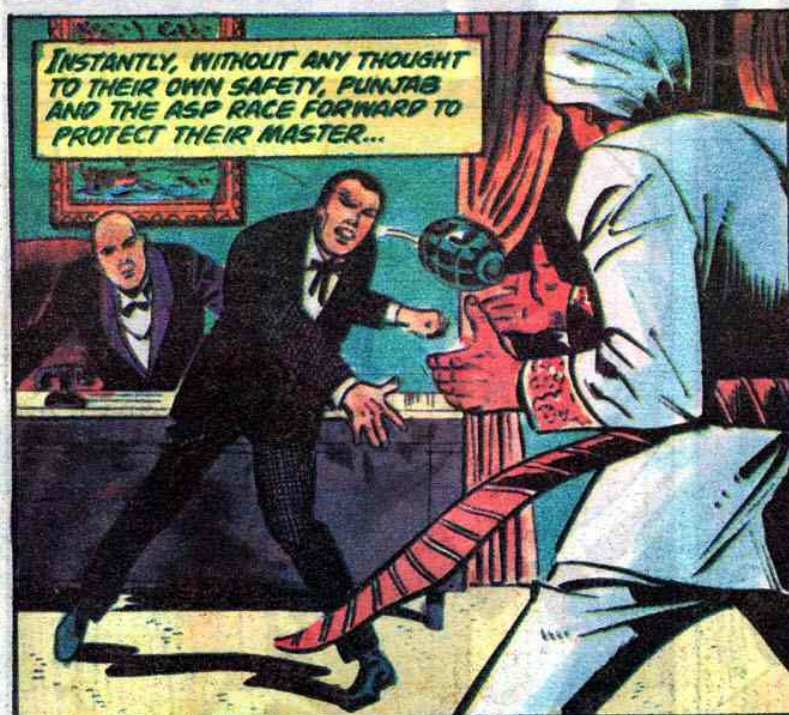




SUDDENLY, EVEN BEFORE ANOTHER WORD CAN BE SPOKEN, A DEADLY BOMB COMES HURTLING THROUGH THE WINDOW...

CRASH!

PUN-JAB!



INSTANTLY, WITHOUT ANY THOUGHT TO THEIR OWN SAFETY, PUNJAB AND THE ASP RACE FORWARD TO PROTECT THEIR MASTER...



FOLLOWING THEIR LEAD, SANDY SPRINGS UPON THE WOULD-BE ASSASSIN, PREVENTING HIS ESCAPE...

HOWEVER, TOTALLY EXASPERATED BY THIS UNEXPECTED DISTURBANCE, WARBUCKS TURNS TO HIS DICTAPHONE...

A LETTER ON MY PERSONAL STATIONARY! MISS EMELINE BUSH-- SMITH COLLEGE-- NORTHAMPTON--MASS!

DEAR EMMY-- IT HAS COME TO MY ATTENTION THAT YOU HAVE SPENT THE \$5,000 I GAVE YOU TO PURCHASE A HORSE FOR MADISON SQUARE GARDEN!

KA-BOOM!

EMMY, DEAR, THAT MONEY WAS FOR SCHOOL BOOKS AND NEXT YEAR'S TUITION!





AMBASSADOR,
I'M NOT PREPARED
TO BICKER OVER
PRICE! PLEASE
HOLD ON...

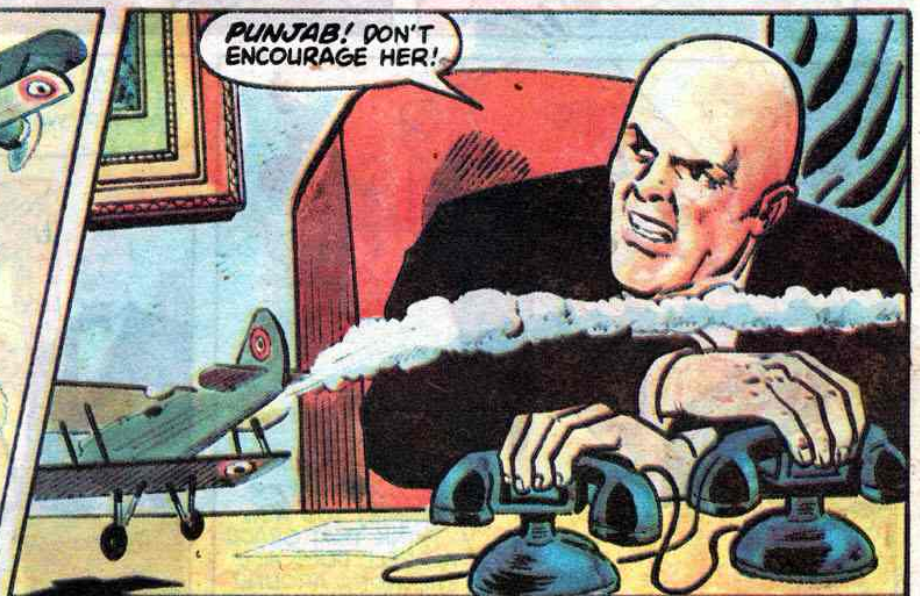
LISTEN TO ME,
WILHELM! THAT
YOUNG LUNATIC,
HITLER, IS A REAL
THREAT--WHETHER
YOU SEE IT OR
NOT!

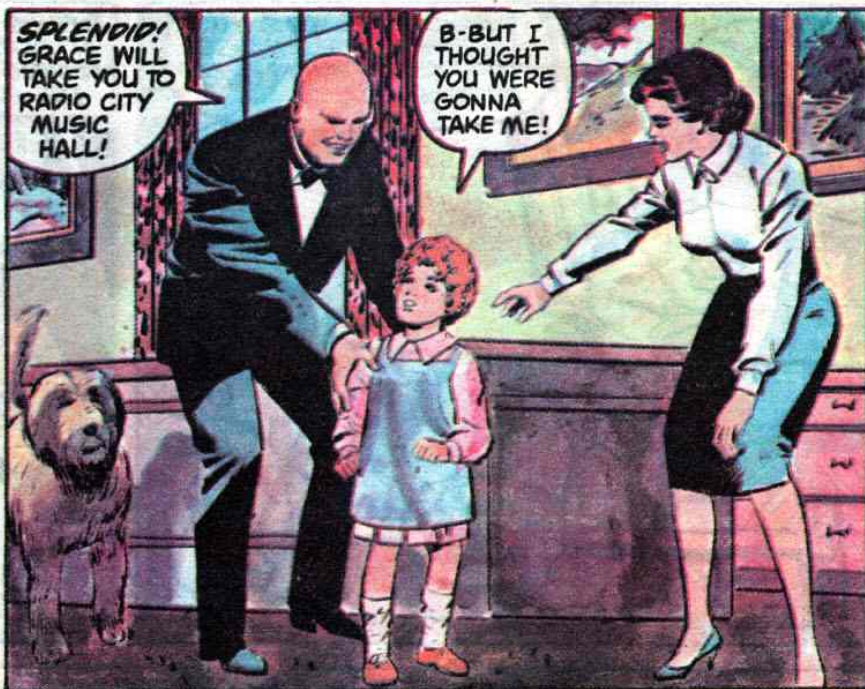
RINGGG!

RINGGG!

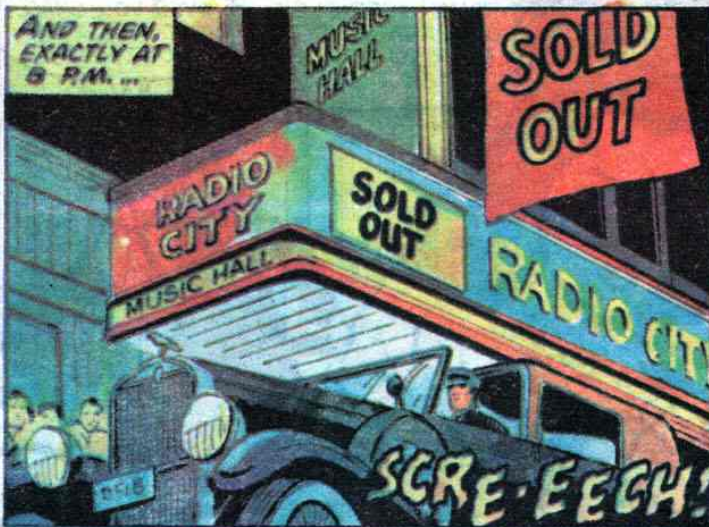
VRRRRR-
ROOM!
ZOOM!

CLAK!
CLAK! CLAK!





GLOWING WITH EXCITEMENT, ANNIE AND GRACE ANXIOUSLY PREPARE FOR THE EVENING'S FESTIVITIES...









SHORTLY, IN MISS HANNIGAN'S OFFICE...

FOR A REPUBLICAN, YOU'RE
SINFULLY HANDSOME! HAS
ANYONE EVER TOLD YOU
THAT?

MISS HANNIGAN,
JUST SIGN THE
PAPERS!

WHAT'S
IT WORTH
TO YOU?



WHAT EXACTLY
DO YOU MEAN?

I GO
POSITIVELY
WEAK IN THE
KNEES WITH
MEN LIKE
YOU!



ANNIE'S TOLD
ME A LOT ABOUT
YOUR OPERATION
HERE!

SHE
MISSES
ME,
HUH?



CLEAN SHEETS
ONCE A MONTH--
NO SCHOOLING--
NO MEAT OR
FRESH VEGETABLES!
YOU'RE BREAKING
EVERY CHILD
WELFARE LAW ON
THE BOOKS!

WOULD YOU
LIKE TO SEE MY
BEDROOM?



MISS HANNIGAN,
DO YOU WANT TO KEEP
YOUR JOB?

NOT IF
THERE'S AN
ALTERNATIVE!

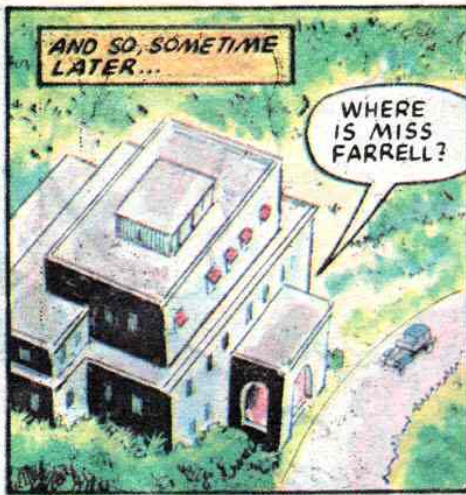


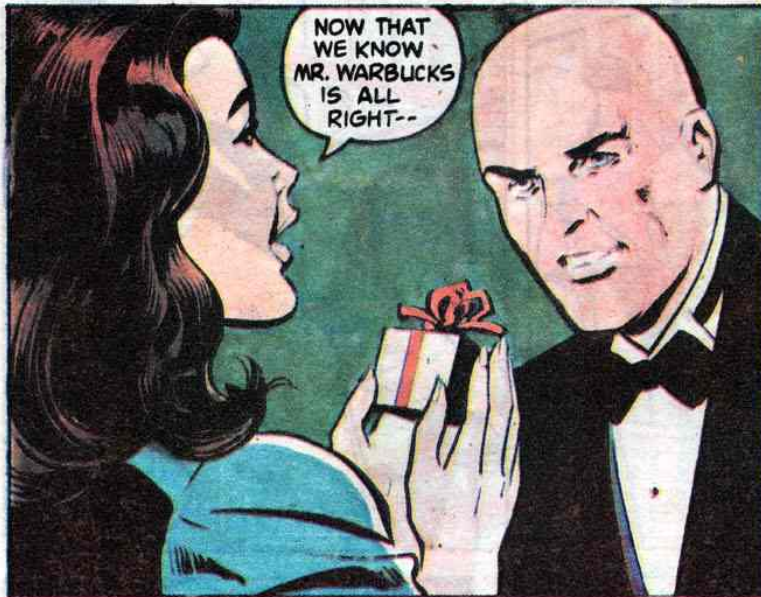
THE ALTERNATIVE
IS-- THE STREETS!



WELL, IF
THAT'S THE
WAY YOU
FEEL
ABOUT IT--
WHY
DIDN'T
YOU SAY
SO---??

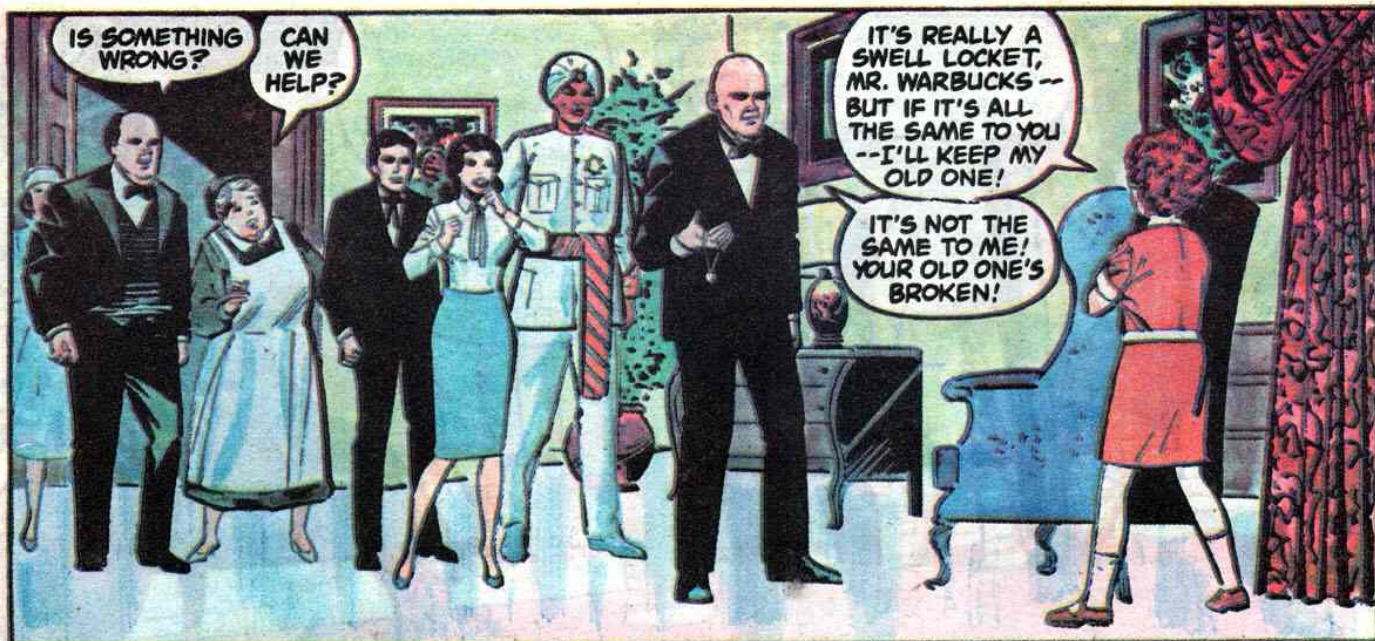












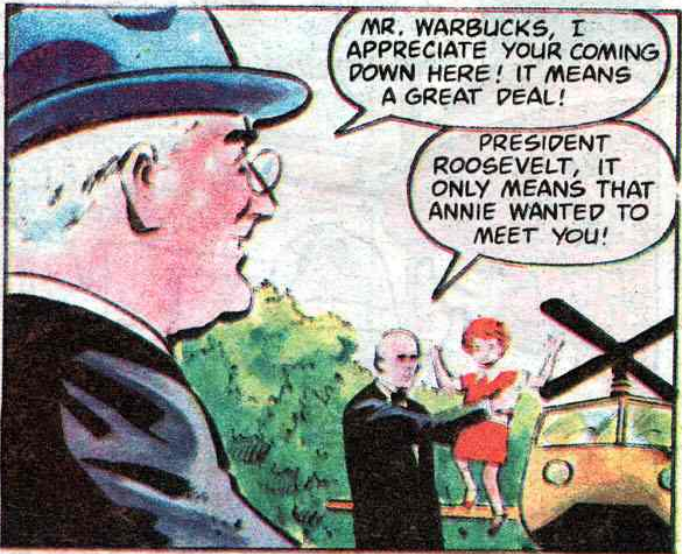




AND, ON THE FOLLOWING MORNING, IN WASHINGTON D.C.--

REPUBLICANS LIKE WARBUCKS ARE SO OSTENTATIOUS!

BEHAVE, FRANKLIN! IT'S ASTONISHING THAT HE'S HERE AT ALL!



MR. WARBUCKS, I APPRECIATE YOUR COMING DOWN HERE! IT MEANS A GREAT DEAL!

PRESIDENT ROOSEVELT, IT ONLY MEANS THAT ANNIE WANTED TO MEET YOU!

WARBUCKS, I'LL MAKE A NEW DEALER OUT OF YOU YET! I WANT TO FEED PEOPLE AND HOUSE THEM--SO THAT THEY CAN HOLD UP THEIR HEADS--AND BE PROUD TO BE AMERICANS!

HUMPH! IMPRACTICAL, EMPTYHEADED FOOLISHNESS! WHO'S GOING TO ORGANIZE SUCH A PROGRAM?

I WAS HOPING YOU WOULD!

ME--?

LEAPIN' LIZARDS!

HOW CAN I HELP?

YOU COULD HELP US ORGANIZE THE YOUNG PEOPLE! THEY'VE GIVEN UP HOPE--AND THEY THINK THEIR GOVERNMENT DOESN'T CARE ABOUT THEM!

H-HOLD EVERYTHING!

WON'T YOU HELP US, OLIVER?

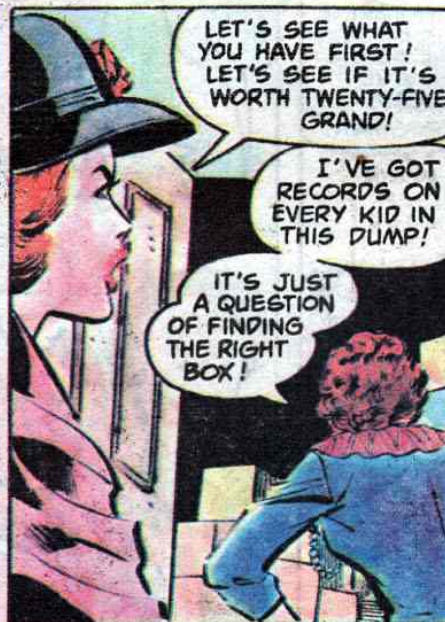
THINK OF THE CHILDREN--LIKE ANNIE!

HOWEVER, AT THAT EXACT MOMENT...

WE'RE LOOKING FOR OUR LITTLE GIRL! TEN YEARS AGO WE LEFT HER ON THIS FRONT STEP!

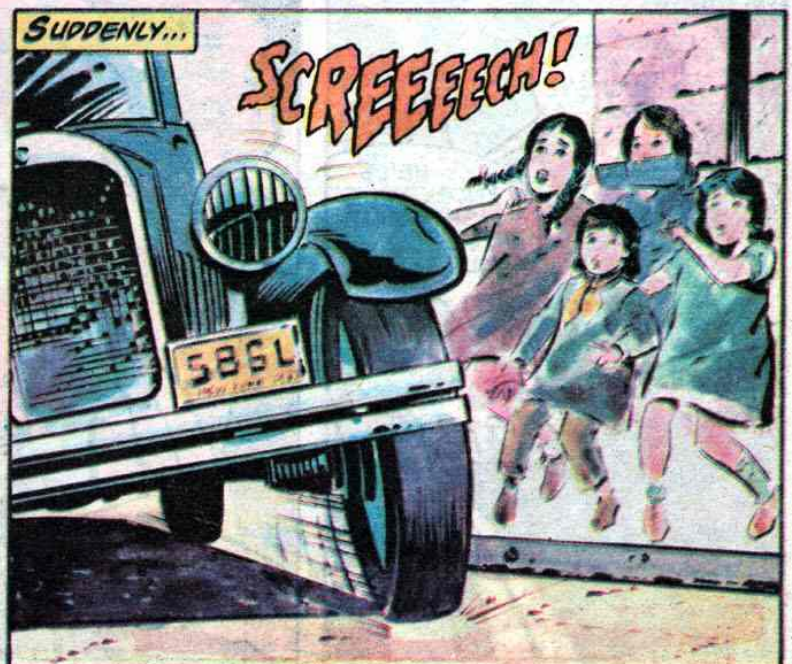
WE NEVER MEANT TO LEAVE OUR LITTLE ANNIE!

DID YOU SAY... "ANNIE"?











SUPPENLY, ANNIE GETS A BOLD AND PARING IDEA...

HEY, LADY! STOP THE CAR! I GOTTA GO TO THE BATHROOM!

I REALLY GOTTA GO!

WHAT-???

I AIN'T DRIVING TO ATLANTIC CITY IN NO PUDDLE-- NOT THIS LITTLE HONEY!

SCREECH!

HEY! SHE WAS PULLING A CON!

GRAB HER! SHE SNATCHED THE CHECK!

COLD WINDS RIP AT THE DESPERATE YOUNG GIRL AS SHE ATTEMPTS TO MAKE GOOD HER ESCAPE...

FORGET IT, KID! YOU'VE HAD IT!

HE'S REALLY GOING TO KILL HER!

ANNIE'S A LOATHSOME CHILD-- NO DOUBT ABOUT IT--

--A MONUMENTALLY, IRRITATING, HORRIBLE, DREADFUL, OBNOXIOUS CHILD--

--BUT THAT'S NOT ENOUGH TO KILL HER, ROOSTER!

GET AWAY!

TOO BAD FOR YOU, LITTLE GIRL!

YOU JUST RAN OUT OF PLACES TO HIDE, AND--



MEET THE STARS!

Aileen Quinn (Annie)

The competition was tough — over 8,000 strong — but auburn-haired, ten-year-old trooper Aileen Quinn came out on top, becoming the star of “Annie” in her very first cinemagraphic outing.

Her career began at age six with performances for the community theatre in her hometown of Yardley, Pa. This quickly led to roles with other regional companies, and she found herself featured in such diverse plays as “The King and I,” “Gypsy,” “Annie Get Your Gun,” and “Carousel.”

In early 1980, Aileen and her family heard about the nationwide search for an actress to play the title role of the movie version of the smash Broadway play, ANNIE. In August, Aileen and her mother joined over 2,000 other young hopefuls and their mothers outside the Plaza Hotel in New York City to audition for the part. Aileen emerged from the audition with a promise that she might be called back later. But, even if she wasn't, the experience had been enough to convince her — she wanted to become a professional actress.

Thus resolved, she asked her mother to find her an agent. In short order, Aileen found herself in three TV commercials.

Hearing of an opening in the stage version of ANNIE for a “swing” orphan, a youngster who would stand by and fill in for one of the regular child actresses should one of them fall sick, Aileen asked her agent to arrange an interview with the appropriate people. She was hired on the spot.

Thus began a long trek,



two hours each way, from her home in Yardley to New York City — just for the chance, maybe, of appearing on stage as a substitute for any one of the orphans in the cast. “The rehearsals, the studying for each of the roles were a lot of work,” Aileen recalls, “but definitely worth it.”

In more ways than one, it was — for, in November, Aileen and a group of other girls were called to Los Angeles for another round of auditions for the “Annie” role. Of that group, nine semi-finalists emerged. Aileen was one of them.

Director John Huston, producer Ray Stark, and executive producer Joe Layton narrowed that group down to three. And, once again, Aileen found herself in Los Angeles, this time performing in a screen test with Albert (Daddy Warbucks) Finney. In January, 1981 Aileen Quinn attended her first press conference, standing side-by-side with Ray Stark, John Huston, and Carol Burnett. Annie had been found!

This modern-day Shirley Temple, in addition to acting,

loves to draw and ice skate, and is devoted to her family and pets. And, like any other actress, of any age, she is already reading scripts for future roles.

Albert Finney (Daddy Warbucks)

Hercule Poirot has shaved his head, and donned a tuxedo, and become the richest man in the world!

It seems incredible that eight years have passed since Albert Finney's memorable performance as Agatha Christie's famous Belgian detective in the excellent thriller, “Murder on the Orient Express” (for which he won the second of his two Oscar nominations). And, even more incredible, he now has four films being released, in addition to “Annie”!

The distinguished Englishman (a background he shares with his celebrated comic-strip character — for, according to “Annie” creator Harold Gray, Daddy Warbucks was born in England and did not enter the United

Annie

States until he was twelve years old), Finney was always involved in acting -- doing considerable work, from the very beginning, in grammar school. He later won a coveted scholarship to the Royal Academy of Dramatic Arts. From there, he worked for two years with the Birmingham Repertoire, where he appeared in a number of Shakespearean productions.

It was his role as Macbeth that caught Charles Lauhgtton's eye, and the famous British actor invited the young Finney to make his London stage debut in "The Party." Albert Finney did and, over the next two decades, firmly established himself as one of England's finest stage actors, starring in plays ranging from "Hamlet" and "Luther" to "Black Comedy" and "A Day in the Death of Joe Egg."

Finney took the two plays, "Luther," and "A Day in the Death of Joe Egg," to Broadway, where he won enthusiastic public and critical praise -- winning Tony nominations for his roles in both productions.

But the London stage has ever been his home, as evidenced by his recent starring performances for the London National Theatre in "The Country Wife," "The Cherry Orchard" and "Macbeth."

Finney received national prominence in the United States with his portrayal of Fielding's lusty adventurer in Tony Richardson's movie adaptation of "Tom Jones." It was his role as Tom that won Finney his first Academy Award Nomination, and catapulted him to international stardom.

Shortly thereafter, he made a cameo appearance in "The Victors," and starred in a remake of the classic suspense play, "Night Must Fall." With Audrey Hepburn, he starred in the production of "Two for the Road," a memorably bittersweet look at modern marriage. Not satisfied with remaining in



front of the camera, Finney expanded his talents and experiences by becoming director and star in the movie, "Charlie Bubbles," for which he earned considerable acclaim for his efforts on both sides of the camera.

"Scrooge" was next for the multi-faceted actor, followed by a memorable interpretation of an aspiring detective in "Gumshoe," and a stunningly vivid portrayal of an embittered husband in "Alpha Beta." Then, in 1974, he topped one of the most sought-after roles in the movie world, when he was selected to play Hercule Poirot in "Murder on the Orient Express."

The flood of Finney films to appear, after so long, begins with Orion Picture's "Wolfen," produced by Rupert Hitzig and Alan King, and featuring new and unique special effects from "Star Wars" alumnus Robbie Blalack. "Loophole," a bank caper film, was finished shortly before he accepted a part in Michael Chrichton's movie, "Looker." "Shoot the Moon," finished less than a month before filming was to begin on "Annie," places him opposite Diane Keaton in a contemporary love story directed by Alan Parker.

Albert Finney is a part-

ner in his own production company, Memorial Enterprises, and has the distinction of bringing stardom to actor Malcolm McDowell ("A Clockwork Orange") in Lindsay Anderson's "If." The company has also produced "Spring and Port Wine," starring James Mason; "Gumshoe," and Anderson's "O Lucky Man," which also starred McDowell.

He has a number of offers awaiting his decision and selection after "Annie." And if "Annie," the movie, proves to even half as captivating as "Annie," the Broadway play, and spawns a sequel, maybe we'll be seeing the highly independent actor once more entering the barbershop, not for a haircut, but for a shave -- all over his head! Leapin' lizards! What a price to pay in order, for a few weeks at least, to be the richest man in the world!

Carol Burnett (Miss Hannigan)

Once again, Carol Burnett displays her incredible range and dynamic talent with her portrayal of the delightfully wicked headmistress of the dreary orphanage that is Annie's home.

The demands of playing a woman who is so romantic with men, and so demonic with children, would be challenging to any actress, she concedes. But, at the same time, it is this challenge that makes the role so exciting. And, of course, the opportunity to be in a movie based on one of the most famous comic-strip heroines, would be a chance hard to resist, indeed.

Ms. Burnett feels that, as with any role she plays, her primary responsibility is to perform to the best of her ability. She acknowledges the long and distinguished history of Annie -- from the comic-strip to Broadway play, and now the silver screen -- and feels that the movie will further embellish

the "Annie" legend.

She was a young Texas girl with tall ambitions and incredible talent when she made her nationwide debut on the "Tonight Show" with Jack Paar, performing the now-classic song, "I Made a Fool of Myself Over John Foster Dulles."

That premiere, and its memorable performance, was more than enough to secure her a position on one of the most prestigious variety TV programs of the time, "The Garry Moore Show." It was there that she captivated everyone, and forever won herself a place in the audiences' hearts, with what has almost become her trademark role: the cleaning lady.

Her success on television led to the starring role in the stage production of "Once Upon A Mattress." In addition, she found herself called to appear in many television specials with such famous stars as Julie Andrews, Lucille Ball and Rock Hudson. But her star had only begun to shine; the second major turning point of her career was the premiere of her own show, appropriately titled, "The Carol Burnett Show."

For the next eleven years, Carol not only saw her show win 18 Emmy Awards (five for herself), she discovered herself catapulted to the pinnacle of fame and becoming, according to a poll conducted by the A.C. Nielsen Company, the most popular all-around female entertainer in the United States for not one, but *three* straight years!

As before, Carol found time for many other projects for both television and the silver screen. Her most memorable TV specials include "Julie & Carol at Lincoln Center" and "Sills & Burnett at the Met." She starred with Walter Matthau in the Universal production of "Pete 'n' Tillie," which earned her widespread critical and popular acclaim. Then, she was again teamed up with

Walter Matthau to star, along with Jack Lemmon, in Universal's remake of "The Front Page."

During this period of productivity, award upon award was heaped upon her by the public (four People's Choice Awards), the entertainment industry (the aforementioned Emmys, plus six consecutive Fame Awards as Best Comedienne and six consecutive Golden

she leaped into new projects, starring in "Same Time, Next Year" at the Huntington Hartford Theatre in Los Angeles, appearing in (and receiving another Emmy nomination for) the dramatic TV movie, "Friendly Fire," and starring in four motion pictures. Two of them — "A Wedding" (which garnered her the Best Actress Award at the San Sebastian Film Festival) and "Health" —



Globe Awards from the Hollywood Press Association, not to mention five Photoplay Gold Medals as the Most Popular Television Star), and the news media (she was selected by *The Los Angeles Times* as Woman of the Year). And, as if that weren't enough, in 1977, a Gallup poll named her one of the world's 20 most admired women!

Others might have been tempted to bask in the acclaim, and sit on their laurels after the end of such a popular TV series, but not Carol. Almost immediately,

were for director Robert Altman ("M*A*S*H," "Popeye," "Nashville," etc.). The other two — "The Four Seasons," playing opposite Alan Alda for Universal Pictures, and "Chu Chu and the Philly Flash," playing opposite Peter Falk for 20th Century Fox — also earned her kudos.

As to her future? Many projects being discussed are in the works — which way she goes is anyone's guess. But, one thing can be certain, Ms. Burnett will soon be making entertainment history again, no matter what.

Annie



Bernadette Peters
(Lily)

"I wanted to be a waitress, I swear," says Bernadette. "I used to live in Queens, and after my piano lessons in Manhattan, I'd go to this coffee shop and meet my sisters and friends. And there was this waitress who was terrific. I used to watch her and think, God, what a neat job... I guess I just wanted to be busy, and now I am."

What was food service's loss was most definitely Hollywood's — and the world's — gain. For this incredibly lovely lady is not only an accomplished actress, winning wide-spread acclaim for her performances on stage, screen and TV, but she is also an outstanding dancer and singer. Her 1980 record album, released by MCA, hit the charts with a bullet and produced a much-played hit single, "Gee Whiz."

Bernadette plays the vamp, Lily St. Regis, the hard-hearted girlfriend of Tim Curry in "Annie," the Ray Stark Production of a John Huston Film for Columbia Pictures.

At the tender age of five, when other girls her age

were playing with dolls, she made her first entertainment appearance on TV's "Horn & Hardart Children's Hour." That was just the start. Soon she found herself working on the shows "Juvenile Jury" and the popular "Name That Tune." This was followed with a stage debut in the New York City Center production of "Most Happy Fella" and a subsequent tour in the play "Gypsy."

But it wasn't until she reached the "old" age of nineteen that the public stood up and took notice of her. The role was the singing, tap-dancing Ruby, the play was "Dames at Sea." Suddenly, Bernadette Peters found herself the toast of New York City.

One successful play led to another, and another, and then another! She performed in a musical version of "La Strada," and followed that with a stunning rendition in the revival of "On the Town," for which she garnered her first Tony nomination. She then landed the starring role of Mabel Normand in David Merrick's play "Mack and Mabel," where she received her second Tony nomination.

Such attention did not go unnoticed in Hollywood. Before the footlights even had a chance to fade, Bernadette found herself opposite — and occasionally in the embrace of — Burt Reynolds in "The Longest Yard." Then she became a foil for Rod Steiger in "W.C. Fields and Me."

But, it was "Silent Movie" that propelled her firmly into the silver screen limelight. Her off-the-wall depiction of silent screen star Vilma Kaplan, whom Bernadette calls, affectionately, "One of the dirtiest vamps who ever lived," etched her indelibly into the minds of the movie public. The clamor for more could be heard from coast to coast.

It was TV that latched onto her first. She became a

regular on "The Carol Burnett Show" and, in fact, co-starred with Ms. Burnett in the CBS movie "Once Upon a Mattress." Soon after, she was co-starring with Joel Grey in another CBS televised production, "George M!"

Then, in 1976, Norman Lear ("All in the Family," "Maude," "The Jeffersons," etc.) asked her to play a liberal opposite a conservative (Richard Crenna) in the controversial comedy, "All's Fair."

Television soon gave way to the movies once again, when Bernadette channeled her energies into her performance in Steve Martin's smash movie, "The Jerk."

And, as if fulfilling her own prophecy of always wanting to be busy, Bernadette starred in not one, but two films to be released in 1981! The first, "Tulips," co-stars her with "Welcome Back, Kotter" star, Gabe Kaplan. The second is the Universal release of the Michael Phillips production of "Heartbeeps." Director Alan Arkush described it as a fable about a makeshift family of robots in 1995 that wanders out of a robot repair facility and explores the "unknown world." Bernadette plays AquaCom-89045, the "wife" of ValCom-17485 (Andy Kaufman) in this engaging comedy.

Yet, that is just the start of the Bernadette Blitz, for 1982 heralds her appearance with Steve Martin, again, in the musical "Pennies from Heaven." And, of course, after that follows the release of... "Annie!"

An extremely private person, Bernadette prefers to keep her plans, both personal and professional, undisclosed for the immediate future. "I'm such a public person that I need something left for myself," she states. Thus, though she won't reveal anything specific, she did concede that "Annie" is certainly not the last public appearance of Bernadette Peters this year!

Tim Curry (Rooster Hannigan)

Tim Curry, who plays the charming but determined villain in "Annie," boasts a long list of credentials that prove his emergence as one of the most dynamic and exciting young actors of the Eighties.

While Tim made "The Rocky Horror Picture Show," the premiere cult classic film of all time, more recently he delivered a stunning interpretation of Wolfgang Amadeus Mozart in the much-acclaimed Broadway production of "Amadeus."

Like his co-star, Ber-

bridge and, later, to Birmingham University, from which he graduated with Combined Honors in drama and English.

His first professional break-through was in the London production of "Hair." His performance at London's Royal Court Theatre lasted over fifteen months. After that, he appeared in "Galileo," "Danton's Death," and "The Sport of My Mad Mother." This was followed by roles in "Titus Andronicus" and "After Haggerty" for the Royal Shakespeare Company.

Adding to his eclectic repertoire, he did opera at Sadler Wells and sang Puck in Benjamin Britten's "A

From there, Tim appeared in Tom Stoppard's adaptation of a Victorian satire, "Three Men in a Boat," for BBC-TV. Immediately afterwards, he was again on stage, once more with the Royal Shakespeare Company, in Stoppard's award-winning "Travesties," which played both in London and on Broadway.

His other major appearances in Britain include the title role in the six-part BBC-TV series, "The Life of Shakespeare," and guest star appearances in "Rock Follies" for Thames TV and "City Sugar" on Scottish TV.

Tim starred with Alan Bates, Susanah York and John Hurt in the movie, *The Shout*, winner of the Grand Jury Prize at the Cannes Film Festival of 1978, and appeared as the hyperkinetic disc jockey in Robert Stigwood's film *Time Square*.

Ann Reinking (Grace Farrell)

Concealing a dancer's grace and model's face behind the facade of a prim private secretary was a major challenge for actress Ann Reinking in the motion picture version of "Annie."

The pose, however, did not last long, allowing Miss Reinking to let her hair down and sweep into the musical production number with the same dancing and singing verve that has won her a string of awards, including the Drama Desk Award and a Tony nomination for her first Broadway show, "Goodtime Charley." She won Theatre World, Clarence Derwent, and Outer Critics Circle Awards for her second, "Over Here."

Following "Over Here," her career took off like a series of entrechants with a succession of hit Broadway musicals: "Pippin," "Coco," "Cabaret," "Chicago," "A Chorus Line," and "Dancin'," winning for the last her second Tony nomination and



nadette Peters, in addition to his talent as an actor, Tim Curry also can be a versatile singer. He is one of the main featured singers on *The Rocky Horror Picture Show* soundtrack, and has released two of his own albums -- "Ready My Lips," in 1978, and "Fearless," in 1979. His third album for A&M records, as yet untitled, is scheduled for release soon.

Tim Curry was born in Cheshire, England, the son of a Methodist chaplain the Royal Navy. Tim's love for acting took him to Cam-

Midsummer Night's Dream" with the Scottish Opera Company. He then landed the role of Dr. Frank N. Furter, when he auditioned for the stage role of the infamous scientist at the Royal Court, knocking them out with a rousing rendition of Little Richard's rock-'n'-roll classic, "Tutti Frutti."

When *The Rocky Horror Picture Show* left London to go to New York City and Los Angeles, Tim followed. Eventually, he reprised his role in the famous 1975 film version.

Annie

the sobriquet, "terpsiglorious" from Time magazine.

Miss Reinking made her motion picture debut in "Movie, Movie" with George C. Scott and was next reunited with her longtime friend and mentor, choreographer Bob Fosse, in the film, "All That Jazz." "Annie" is her third feature film.

One of seven children, the Seattle-born Miss Reinking was smitten with the dancing bug early in life, while watching a fellow student do her stuff in a sixth-grade talent show.

At 11 she began ballet

being dropped on her head, and sustaining a fractured back, she proceeded in short order to make believers out of everyone else, too.

A vibrant, ebullient young woman, she has recently been doing some straight acting, particularly on TV, and is delighted with the opportunity "Annie" provides in the evolution of her career.

"Dancing, singing, and acting are all aspects of performing," she says, "and I'm a performer. The public isn't interested in most dancers as they get older; they want

Ray Stark Producer

In the Hollywood tradition of powerful independent producers who relied on their own vision and taste to create a series of landmark films, producer Ray Stark has been a major creative force in motion pictures. He has also been prolific, with an output more closely resembling that of a major studio team than of an individual.

In 1980 his work in motion pictures was recognized officially when he received the most prestigious honor given by the Academy of Motion Picture Arts and Sciences, its Irving G. Thalberg Memorial Award for a lifetime of achievement in film.

Continuing his extraordinary career is his latest film, "Annie," the motion picture version of the smash Broadway musical. It carries the promise of being the most successful film he has yet produced and is perhaps the most entertaining.

An exceptionally tenacious worker, Stark carries his commitment to a film from the initial story conferences through production to the painstaking and imaginative promotion of the finished product.

His 30-year tenure at the top in a business noted for professional ups and downs, however, is perhaps mainly due to the unique working relationships he has established with so many of the creative people in the industry, a facility which has served him well in his earlier career as an agent.

Stark began his career soon after World War II by selling Red Ryder radio scripts written by his Shakespearean professor at Rutgers University. Before long, he was handling such outstanding literary talents as Raymond Chandler, J.P. Marquand, James Gould Cozzens, and Ben Hecht. undoubtedly this early experi-



lessons after overcoming parental objections to the alleged wickedness of the theatre and their doubts about its long-term viability as a source of income.

A Ford Foundation scholarship to the San Francisco School of Ballet and a subsequent apprenticeship with the Joffrey Ballet Company in New York helped dispell whatever lingering doubts they may have had about her finding work.

She was still in her mid-teens when she went to New York, and, despite sprained ankles, torn hamstrings,

to see someone who can still jump high."

It may be that the legs go before the lungs, but she allows that, "If the audience falls in love with you and you become a big star, they want to see you no matter what. Like Gwen Verdon, Chita Rivera, Alicia Alonso, Margot Fonteyn, Fred Astaire."

She is far too modest to add Ann Reinking to that list, where she properly belongs. And far too vital to think about hanging up the shoes for many, many years to come.

ence accounts in large part for his continuing belief that the story is the essential foundation of good filmmaking.

Later he joined the Famous Artists Agency and represented such personalities as Lana Turner, Ava Gardner, William Holden, Kirk Douglas, Richard Burton, and several hundred other clients.

In 1957, Stark resigned his executive position with Famous Artists to form, with Eliot Hyman, an independent production company which became Seven Arts Productions. During his period with Seven Arts, Stark acquired a dazzling group of books and Broadway plays for filming and supervised over 50 feature productions.

In this busy schedule, Stark also found time to personally produce two films directed by John Huston. "The Night of the Iguana" starred Richard Burton, Ava Gardner, and Deborah Kerr and was released in 1964; "Reflections in a Golden Eye" starred Elizabeth Taylor and Marlon Brando and was released in 1967. Based on the works of Tennessee Williams and Carson McCullers, respectively, the two pictures earned serious attention from both critics and audiences.

Rastar Productions was formed in 1966 to produce the film version of Ray Stark's Broadway hit, "Funny Girl," based on the life of Fanny Brice. The nearly 10 years of devotion that Stark brought to "Funny Girl" resulted in a film that outdistanced even its Broadway original in rave reviews and outstanding business and was nominated for an Academy Award as Best Picture. Its success was especially gratifying to Stark since his wife, Frances, is Fanny Brice's daughter.

A succession of major films followed this initial triumph, among them John Huston's "Fat City"; "Sum-



mer Wishes, Winter Dreams," which won Joanne Woodward an Academy Award nomination; "Robin and Marian," which marked Audrey Hepburn's return to the screen; and "The Electric Horseman," starring Robert Redford and Jane Fonda.

There have been four movies, in addition to "Funny Girl," starring Miss Streisand: "The Owl and the Pussycat" with George Segal; "For Pete's Sake"; "The Way We Were," with Robert Redford; and "Funny Lady," with James Caan, the last two personally produced by Stark.

There have also been seven Neil Simon films, among them "The Sunshine Boys," which won George Burns an Academy Award; "California Suite," which did the same for Maggie Smith; and Stark's production of "The Goodbye Girl," ditto for Richard Dreyfuss.

Others in the astonishingly productive Neil Simon-Rastar collaboration include "Seems Like Old Times," with Goldie Hawn and Chevy Chase; "The Cheap Detective," starring Peter Falk; "Chapter Two," with James Caan and Marsha Mason; and the all-star "Murder By Death," which was Columbia's most successful film in 1976.

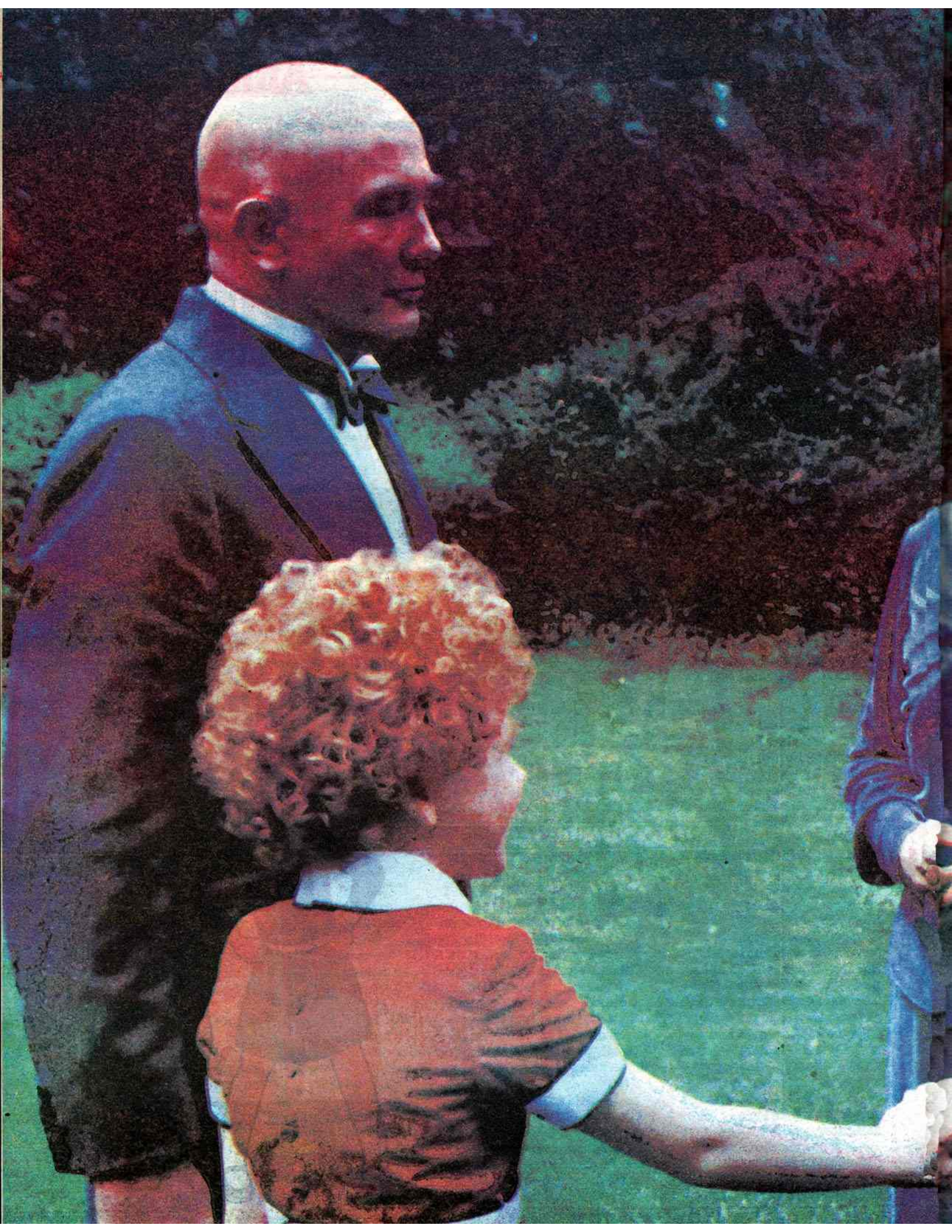
In fact, while Rastar Films has produced films for all the major studios, Columbia Pictures has grossed more than \$400 million at the box office from its productions and recently

acquired the company as a wholly owned subsidiary.

His personal plans for the future include the continued improvement of his downhill style on the slopes of Vail, the cultivation of his fondest passion — horse breeding at his Solvang ranch — and, of course, making movies happen.

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**John Huston
(Director)**

Beginning with a writing career that started in 1931, for the movie "A House Divided," John Huston's distinguished cinema career spans five decades and a record-setting 13 Oscar nominations. And, incredibly, it is only now, at the age of 75, that Huston debuts as the director of a major musical — "Annie!"

At first glance, it might seem strange that the director of such dramatic films as "The Maltese Falcon," "The African Queen," "Night of the Iguana," and "The Life and Times of Judge Roy Bean," among many others, would become the director of a big-scale musical. But "Annie" is as much an adventure film, filled with terror and action, as it is a music and dance movie. And, as Huston, himself, has confessed — he cannot see that he has (or belongs to) a particular style of filmmaking. "I'm not aware of myself, as a director, having a style. I'm told that I do, but I don't recognize it. I see no remote similarity, for example, between 'The Red Badge of

Courage' and 'Moulin Rouge.'"

"I'm eclectic. I like to draw on sources other than myself; further, I don't think of myself as simply, uniquely, and forever a director of motion pictures..."

"The idea of devoting myself to a single pursuit in life is unthinkable to me. My interests in boxing, writing, painting and horses have, at certain periods of my life, been every bit as important as that in directing films."

"Annie," a Ray Stark Production for Columbia release, reunites director Huston with producer Stark, a teaming that has resulted previously in "Fat City," "Night of the Iguana" and "Reflections in a Golden Eye."

The son of the renowned actor, Walter Huston, he did not follow in his father's footsteps until the age of 19, after he had already become a professional boxer, and an artist. He got the bug when he watched his father rehearsing the Eugene O'Neill play, "Desire Under the Elms."

"I began to see the characters come to life," he recalls. "The play came together... what I learned there would serve me for the rest of my life."

His first plunge into acting was with the Provincetown Players, where he starred in a Sherwood Anderson play. A mastoid operation interrupted his career, and his father decided that his recuperation would best be had in Mexico. It was there that his love of horses brought him together with a Colonel in the Mexican Cavalry. From the Colonel he learned the complicated, and exacting, art of dressing — the execution by a horse of complex maneuvers in response to barely perceptible movements of a rider's hands, legs and weight.

He returned to the United States and, after failing in a couple of business ventures, turned to writing. His sale

of a story to Mencken's *The American Mercury* initiated his move to New York City and a literary career.

It was while he was in New York that, in 1930, he was approached by Universal to work for them. The association lasted only two years, with his scripting talents credited to only three films.

It was not until 1938 that Huston returned to Hollywood, this time for Warner Brothers, where he wrote a number of screenplays, receiving two Oscar nominations (DR. EHRLICH'S MAGIC BULLET, SARGEANT YORK).

Then, in 1941, he created his second big break. He convinced Warner Brothers to let him direct his own screenplay based on the Dashiell Hammett novel, "The Maltese Falcon." Warner's did, and film history was made.

"I decided to follow the book rather than depart from it — a radical approach. I attempted to transpose Hammett's highly individual style into camera terms. The book was told entirely from the standpoint of Sam Spade — and so, too, is the picture. The audience knows no more or less than he does. Characters are introduced only as they meet Spade and upon their appearance I tried to present their point of view." The film, needless to say, became a box office smash, and is now a classic.

1947 was another landmark for Huston, for it was the year that saw "The Treasure of the Sierra Madre" released. Considered by virtually everyone to be his best work, Huston received the Academy Award for best direction and best screenplay. What was equally noteworthy, his father received the Oscar for best supporting actor in the movie. All told, his thirteen Academy Award nominations (one for acting), thus make him the most honored writer-director in mo-

tion-picture history.

Though he enjoys acting, he regards it as a lark, re-
 velling in the freedom of not
 being burdened with a direc-
 tor's responsibilities — and

he also takes great satisfac-
 tion in being well paid for
 his performances.

If retirement looms in
 Huston's future, after he
 finishes with "Annie," he is

completely unaware of it. As
 he has done so many times
 in the past, he is constantly
 active — always looking to
 the future and the new chal-
 lenges it brings.

John Huston Filmography

Writer

1961 A HOUSE DIVIDED (Universal)
 Producer: Paul Kohner
 Director: William Wyler
 Screenplay: John P. Clymer, Dale
 Van Every, from a story by Olive
 Edens
 Dialogue: John Huston
 Cast: Walter Huston

1962 LAW AND ORDER (Universal)
 Producer: (Uncredited)
 Director: Edward Cahn
 Screenplay: John Huston and Tom
 Reed, from a story by W.R. Burnett
 Cast: Walter Huston

**1962 MURDER IN THE SUB
 MORGUE** (Universal)
 Producer: Carl Laemmle Jr.
 Director: Robert Florey
 Screenplay: Tom Reed, Dale Van
 Every
 Dialogue: John Huston, Karl
 Freund
 Cast: Bela Lugosi

1963 JEROME (Warner Brothers)
 Exec. Producer: Hal B. Wallis
 Assoc. Producer: Henry Blanke
 Director: William Wyler
 Screenplay: Clements Ripley, Abem
 Finkel and John Huston, from the
 play by Owen Davis Sr.
 Cast: Bette Davis, Henry Fonda,
 George Brent

**1966 THE AMAZING DR. CLITTER-
 HOUSE** (Warner Brothers)
 Exec. Producer: Hal B. Wallis
 Assoc. Producer: Robert Lord
 Director: Anatole Litvak
 Screenplay: John Wesley and John
 Huston, from the play by Barre
 Lyndon
 Cast: Edward G. Robinson, Claire
 Trevor, Humphrey Bogart

1966 JUANES (Warner Brothers)
 Exec. Producer: Hal B. Wallis
 Assoc. Producer: Henry Blanke
 Director: William Dieterle
 Screenplay: John Huston
 Wolfgang Reinhardt, Aeneas
 Mackenzie, based on books by
 Franz Werfel and Bertina Harding
 Cast: Paul Muni, Bette Davis

1960 DR. KRILLIG'S MAGIC BULLET
 (Warner Brothers)
 Exec. Producer: Hal B. Wallis
 Assoc. Producer: Wolfgang
 Reinhardt
 Director: William Dieterle
 Screenplay: John Huston, Heinz
 Herald, Norman Burnside, from an
 idea by Burnside
 Cast: Edward G. Robinson, Ruth
 Gordon

1941 HIGH SEAS (Warner Brothers)
 Exec. Producer: Hal B. Wallis
 Assoc. Producer: Mark Hellinger
 Director: Raoul Walsh
 Screenplay: John Huston & W. R.
 Burnett, from the novel by Burnett
 Cast: Ida Lupino, Humphrey Bogart

1941 SARGENT YORK (Warner
 Brothers)
 Producers: Jesse L. Lasky, Hal B.
 Wallis
 Director: Howard Hawks
 Screenplay: Abem Finkel & Harry
 Chandler and Howard Koch & John
 Huston, based on York's diary
 edited by Tom Skelly
 Cast: Gary Cooper, Walter Brennan,
 Joan Leslie

1946 THE KILLERS (Universal)
 Producer: Mark Hellinger
 Director: Robert Siodmak
 Screenplay: Anthony Veiller, from
 a story by Ernest Hemingway
 (Huston actually wrote the script,
 according to Siodmak, but was not
 credited as he was under contract
 to Warner Bros.)
 Cast: Edmund O'Brien, Ava
 Gardner, Burt Lancaster

1946 THE STRANGER (RKO)
 Producer: S.P. Eagle (pseudonym
 for Sam Spiegel)
 Director: Orson Welles
 Screenplay: Anthony Veiller,
 adapted by Victor Trivas & Decla
 Dunnington from a story by Trivas.
 Huston & Welles uncredited
 Cast: Edward G. Robinson, Loretta
 Young, Orson Welles

1946 THREE STRANGERS (Warner
 Brothers)
 Producer: Wolfgang Reinhardt
 Director: Jean Negulesco
 Screenplay: John Huston & Howard
 Koch
 Cast: Geraldine Fitzgerald, Sydney
 Greenstreet, Peter Lorre

Director/ Writer-Director

1941 THE MALTESE FALCON
 (Warner Brothers)
 Exec. Producer: Hal B. Wallis
 Assoc. Producer: Henry Blanke
 Director: John Huston
 Screenplay: John Huston, from the
 novel by Dashiell Hammett
 Cast: Humphrey Bogart, Mary
 Astor, Peter Lorre, Sydney
 Greenstreet, Elisha Cook Jr.

1946 IN TOWN OUR LIFE (Warner
 Brothers)
 Exec. Producer: Hal B. Wallis
 Assoc. Producer: David Lewis
 Director: John Huston
 Screenplay: Howard Koch (Huston
 uncredited), from the novel by
 Ellen Glasgow
 Cast: Bette Davis, Olivia de
 Havilland, George Brent

1946 ACROSS THE PACIFIC (Warner
 Brothers)
 Producers: Jerry Wald, Jack Saper
 Director: John Huston (finished by
 Vincent Sherman)
 Screenplay: Richard Macaulay,
 from a serial by R. Carson
 Cast: Humphrey Bogart, Mary
 Astor, Gladys George, Sydney
 Greenstreet

**1946 REPORT FROM THE
 ALBATROSS** (Documentary) U.S.
 Signal Corps
 Director: (Captain) John Huston
 Screenplay: John Huston
 Narrator: Walter Huston

1946 (BATTLE OF) SAN PIERO
 (Documentary) U.S. Army Pictorial
 Service
 Director: (Major) John Huston
 Screenplay: John Huston
 Narrator: John Huston

1946 LET THERE BE LIGHT
 (Documentary) U.S. Army
 (released 1961)
 Director: John Huston
 Screenplay: Charles Kaufman,
 John Huston
 Narrator: Walter Huston

**1946 THE TREASURE OF SIERRA
 MADRE** (Warner Brothers)
 Producer: Henry Blanke
 Director: John Huston
 Screenplay: John Huston, from a
 novel by B. Traven
 Cast: Humphrey Bogart, Walter
 Huston

1946 KEY LARGO (Warner Brothers)
 Producer: Jerry Wald
 Director: John Huston
 Screenplay: Richard Brooks and
 John Huston, from the play by
 Maxwell Anderson
 Cast: Humphrey Bogart, Edward G.
 Robinson, Lauren Bacall, Lionel
 Barrymore

1946 WE WERE STRANGERS
 (Columbia)
 Producer: S.P. Eagle (Sam Spiegel)
 Director: John Huston
 Screenplay: Peter Viertel and John
 Huston, from a book by R. Sylvester
 Cast: Jennifer Jones, John Garfield

1960 THE ASPHALT JUNGLE (MGM)
 Producer: Arthur Hornblow Jr.
 Director: John Huston
 Screenplay: Ben Maddow and John
 Huston, from a novel by W.R.
 Burnett
 Cast: Sterling Hayden, Louis
 Calhern

1961 THE RED BADGE OF COURAGE
 (MGM)
 Producer: Gottfried Reinhardt
 Director: John Huston
 Screenplay: John Huston, from a
 novel by Stephen Crane, adapted by
 Albert Band
 Cast: Audie Murphy, Bill Mauldin

1961 THE AFRICAN QUEEN (U.A.)
 Producer: S.P. Eagle (Sam Spiegel)
 Director: John Huston
 Screenplay: James Agee and John
 Huston, from a novel by C.S.
 Forester
 Cast: Humphrey Bogart, Katherine
 Hepburn

1962 MOULIN ROUGE (U.A.)
 Producer: Romulus Films, Ltd.
 Assoc. Producer: Jack Clayton
 Director: John Huston
 Screenplay: Anthony Veiller and
 John Huston, from the book by P. La
 Mure
 Cast: Jose Ferrer, Zsa Zsa Gabor

1964 BEAT THE DEVIL (U.A.)
 Producer: John Huston
 Director: John Huston
 Screenplay: John Huston &
 Truman Capote, from the novel by
 J. Helrick
 Cast: Humphrey Bogart, Jennifer
 Jones, Gina Lollobrigida

1966 MOST DICK (Warner Brothers)
 Producer: John Huston
 Director: John Huston
 Screenplay: Ray Bradbury and
 John Huston, from the novel by
 Herman Melville
 Cast: Gregory Peck, Richard
 Basehart

**1967 HEAVEN KNOWS, MR.
 ALLISON** (20th Century-Fox)
 Producers: Buddy Adler, Eugene
 Frenke
 Director: John Huston
 Screenplay: John Lee Mahin and
 John Huston, from the novel by
 Charles Shaw
 Cast: Deborah Kerr, Robert Mitchum

**1968 THE BARBARIAN AND THE
 SERENA** (20th Century-Fox)
 Producer: Eugene Frenke
 Director: John Huston
 Screenplay: Charles Grayson, story
 by E. St. Joseph
 Cast: John Wayne, Eiko Ando, Sam
 Jaffe

1968 THE ROOTS OF HEAVEN (20th
 Century-Fox)
 Producer: Darryl F. Zanuck
 Director: John Huston
 Screenplay: Romain Gary, Patrick
 Leigh-Fermor, from a novel by
 Gary
 Cast: Errol Flynn, Juliet Greco,
 Trevor Howard

1960 THE UNFORGIVEN (U.A.)
 Producer: James Hill
 Director: John Huston
 Screenplay: Ben Maddow, from a
 novel by A. LeMay
 Cast: Burt Lancaster, Audrey
 Hepburn

1961 THE MISFITS (U.A.)
 Producer: Frank Taylor
 Director: John Huston
 Screenplay: Arthur Miller
 Cast: Clark Gable, Marilyn Monroe,
 Montgomery Clift

1962 FRED (Universal)
 Producer: Wolfgang Reinhardt
 Director: John Huston
 Screenplay: Charles Kaufman and
 Wolfgang Reinhardt, based on a
 story by Kaufman
 Cast: Montgomery Clift, Susannah
 York

**1963 THE LIST OF ADRIAN
 MESSENGER** (Universal)
 Producer: Edward Lewis
 Director: John Huston
 Screenplay: Anthony Veiller, from
 a novel Philip MacDonald
 Cast: George C. Scott, Dana Wynter

1964 THE NIGHT OF THE IGUANA
 (MGM)
 Producer: Ray Stark
 Director: John Huston
 Screenplay: Anthony Veiller and
 John Huston, from the play by
 Tennessee Williams
 Cast: Richard Burton, Ava Gardner,
 Deborah Kerr

1966 THE BIBLE (20th Century-Fox)
 Producer: Dino De Laurentiis
 Director: John Huston
 Screenplay: Christopher Fry
 Cast: Michael Parks, Ulla Bergryd,
 Richard Harris, John Huston

1967 CASINO ROYALE (Columbia)
 Producer: Charles K. Feldman,
 Jerry Bresler
 Directors: John Huston, Ken
 Hughes, Val Guest, Robert Parrish
 & Joseph McGrath
 Screenplay: Wolf Mankowitz, John
 Law, Michael Sayers, suggested by
 the novel by Ian Fleming
 Cast: Peter Sellers, Ursula Andress,
 David Niven, Orson Welles, Woody
 Allen

**1967 REFLECTIONS IN A GOLDEN
 EYE** (Warner Brothers)
 Producer: Ray Stark
 Director: John Huston
 Screenplay: Chapman Mortimer,
 Gladys Hill, based on a novel by
 Carson McCullers
 Cast: Elizabeth Taylor, Marlon
 Brando

1966 SINFUL DAVEY (U.A.)
 Producer: William H. Graf
 Director: John Huston
 Screenplay: James R. Webb, based
 on a book by D. Haggart
 Cast: John Hurt, Pamela Franklin,
 Nigel Davenport

**1966 A WALK WITH LOVE AND
 DEATH** (20th Century-Fox)
 Producer: Carter De Haven
 Director: John Huston
 Screenplay: Dale Wasserman,
 adapted by Hans Konigsberg from
 his novel
 Cast: Anjelica Huston, Asaf Dayan

1970 THE KENNEL LETTER (20th
 Century-Fox)
 Producer: Carter De Haven, Sam
 Weisenthal
 Director: John Huston
 Screenplay: John Huston, Gladys
 Hill, from a novel by Noel Behn
 Cast: Bibi Andersson, Richard
 Boone

1972 FAT CITY (Columbia)
 Producer: Ray Stark
 Director: John Huston
 Screenplay: Leonard Gardner, from
 his novel
 Cast: Stacy Keach, Jeff Bridges,
 Susan Tyrrell, Candy Clark

**1972 THE LIFE AND TIMES OF
 JUDGE ROY HAN** (National-
 General)
 Producer: John Foreman
 Director: John Huston
 Screenplay: John Milius
 Cast: Paul Newman, Jacqueline
 Bisset, Ava Gardner

1973 THE MACHINIST MAN
 (Warner Brothers)
 Producer: John Foreman
 Director: John Huston
 Screenplay: Walter Hill, from the
 novel by D. Bagley
 Cast: Paul Newman, Dominique
 Sands, James Mason

**1975 THE MAN WHO WOULD BE
 KING** (Allied Artists)
 Producer: John Foreman
 Director: John Huston
 Screenplay: John Huston, Gladys
 Hill, from the story by Rudyard
 Kipling
 Cast: Sean Connery, Michael Caine,
 Christopher Plummer

1976 INDEPENDENCE (20th Century-
 Fox for the National Parks Service)
 Producers: Joyce & Lloyd Rutter
 Director: John Huston
 Screenplay: Joyce & Lloyd Rutter
 and Thomas McGrath
 Narrator: E.G. Marshall

1976 WINE BLOOD (New Line Cinema)
 Producers: Michael & Kathy
 Fitzgerald
 Director: John Huston
 Screenplay: Benedict Fitzgerald,
 based on the novel by Flannery
 O'Connor
 Cast: Brad Dourif, Ned Beatty,
 Harry Dean Stanton

1981 ESCAPE TO VICTORY
 (Paramount)
 Producer: Freddie Fields
 Director: John Huston
 Screenplay: Evan Jones, Yabo
 Yablonsky
 Cast: Sylvester Stallone, Michael
 Caine





Annie

LEONARD STARR:

A Marvel Comics interview
with the writer and artist
of the Annie comic strip!

(Marvel Interview by David Anthony Kraft)

Leonard Starr's career started in the fabulous Golden Age of Comics back in the 1940's, where he developed his artistic talent on such comicbooks as *DON WINSLOW*, *THE HUMAN TORCH* and *SUB-MARINER*. In the 1950's, he was working in advertising when he created the syndicated newspaper strip that was to be hailed as "the best human-interest strip in the field," the award-winning strip set in the bright lights of the theatre world, *MARY PERKINS ON STAGE*. For twenty-three years, Leonard Starr wrote and drew *ON STAGE*, until deciding to voluntarily discontinue the strip to devote his energies to a revival of Harold Gray's classic adventure series about a little orphan named *ANNIE*. It was a move that has proved immensely beneficial to both parties.

Marvel: At the time you were approached to do *ANNIE*, you had your own successful strip appearing in hundreds of papers. Why did you drop *ON STAGE* and take *ANNIE*?

Starr: Well, in a way, I was at a crossroads. *ON STAGE* had been in existence for 23 years, and was still going strong, but I saw the handwriting on the wall as far as adventure strips were concerned. More and more they were on the decline, either through loss of circulation or outright cancellation. And format changes were hurting the story-telling to a point where you didn't have as much freedom.

When the syndicate that owns *ANNIE* approached me, I had some misgivings. The style was very different from mine, the strip had been in reprint for a number of years — a whole bunch of reasons for not taking the

assignment went through my mind, before I decided to do *ANNIE*.

Marvel: Especially because *ANNIE* was also the kind of adventure strip you said was in decline!

Starr: Yes, that's very true, but *ANNIE* has proved to be the exception! For one thing the Broadway musical is

Marvel: Once you decided to take *ANNIE*, were you under a tight deadline to get the first new strip out?

Starr: I sure was. And I also had the two-fold problem of finishing up my own strip, *ON STAGE*, which I had decided to cancel once I took *ANNIE*. I also had to do a lot of research into the charac-



still going strong. And even in reprint form, the strip had a very loyal following, even though its readership had declined substantially. Now there's a Hollywood musical and the strip is being run in almost four hundred newspapers. You can judge for yourself the success of *ANNIE*, when you compare it to the adventure strip average of only a hundred papers. I'm happy with *ANNIE*'s success, but I don't take it for granted, because the whole character of the industry has changed. It used to be a lot more stable. Now, it can very easily be boom-and-bust.

ter of *Annie*, herself, and the whole style of the strip.

Marvel: Since you had to change your art style completely, that must have presented a real challenge.

starr: Not only that, but I had to find the right period of Gray's style to emulate. You see, Harold Gray, the creator of *ANNIE*, constantly changed his style over the decades that he drew the strip. And in the Sixties, shortly before his death, it had become a very unattractive, almost grotesque, style. So when I was looking over all the stories, all fifty-odd years' worth, I thought that the style Gray

had in the thirties was very attractive. So that is the period that I used to develop my own version of ANNIE.

When not doing this research, I discovered that, though he had hundreds of them, he did not characterize his supporting characters very much. And I found out how much of his philosophy, which was very conservative, was put into ANNIE. It was quite a bit!

There's really nothing wrong with what Gray did with ANNIE in that respect. My own political philosophy is more liberal than Gray's. But it was pretty easy to see why Gray had the views he did, because he was a self-made man. And people like that tend to have very strong opinions.

Marvel: You mentioned something earlier about format changes in the adventure strips. How did this affect ANNIE?

Starr: Well, the format changes affected the whole industry. Everything got smaller. You don't have the same space to draw in that you once did. Perspectives change, and detail can get destroyed in the printing process, which is not the best in the world, anyway. So you really have to be careful, because you never know if your work is going to appear in four columns, if you're lucky, or three, or what.

Marvel: How about the writing? For instance the length of the adventures?

Starr: One thing that Gray did was these incredibly long stories, one which lasted almost two years! That sort of thing is impossible now. My stories last anywhere from nine to thirteen weeks.

One big difference between the syndicated strips and the comicbooks is that, in the strips, you can't rely on clues or facts that have been revealed two weeks or a month ago, because the reader's not going to remember them. And there's the added burden of making each day's episode having

something to interest the reader. And the stories can't be too complicated, otherwise you'll lose your reader. And once you do that, you lose circulation. And if you lose too much circulation, you're out of a job.

Marvel: What is your work schedule like?

Starr: I do most of my work in a studio that I share with Stan Drake. I write the stories first, then draw them. During my first year of ANNIE, I wound up putting in an average of seventy

to meet. I feel that she's more a character that came to visit me, than one who I had to create from inside me. The fact that she was an "outsider" was, at first, kind of strange. But I'm very happy that she came to "live" with me. That sound strange?

Marvel: It sounds lucky!

Starr: Yeah, I think that if I was working on characters like Superman or Captain Marvel, I wouldn't have the involvement that I do with Annie.



hours a week. Now, it's down to about forty hours. I usually work on the Sunday episode on the week-ends.

Marvel: Did you have any problems relating to Annie, herself?

Starr: I have no children, and here I am dealing with a child character! I found her, to my surprise, to be a very attractive person to work with. She's really amazing. She takes things as they come, she's very resourceful, she has initiative, she will roll up her sleeves and pitch in to help, she can't be taken advantage of; she's the only character I've ever worked on that I'd like

Marvel: Does a paradox exist for you to have this eleven-year-old girl continue at this arrested age through over fifty years of adventures?

Starr: Of course, given the fact that she has gone through all those adventures and is still in an eleven-year-old's body calls for what Coleridge defined as "a suspension of disbelief."

Now, Gray, himself, had her grow up a bit. When Annie first appeared, she was a little tot. Then over the period of a number of adventures, he aged her until he finally froze her at the age she is now, eleven

going on fifty-eight!

I do have to keep that paradox of Annie in the back of my mind when I'm doing the strip. Somehow it all works out — I really don't have any trouble with it. And I think that the reader just doesn't want to question it, either, because the minute he does, it'll destroy the whole strip for him.

Marvel: Do you do much research for the stories?

Starr: Quite a bit. My wife helps me a lot with it. Gray dealt a lot with topical issues, and I've carried that on with my adventures. And, like Gray, I have to say that my own views do come out in the stories. Even if only a small amount of the research I do ever comes out in the story, I want to make sure that I understand the

problem I've presented and what's going on with it.

There a lot of things going on now that I'd like to explore in my stories, economic issues, reasons why all the really big money stays at the top, and the revolutionary problems affecting the Third World. There are all kinds of story ideas kicking around on just the front page of the newspaper.

Marvel: What has fan reaction been to your work on ANNIE?

Starr: Well, ANNIE was one of the three most popular strips in the country, and I was wondering how those old fans would react. And I was pleased to hear that they liked my work almost right from the start. And I discovered that the ANNIE

lovers are really fanatic, so the fact that they accepted my work is really gratifying. And, of course, I've picked up a lot of new readers, too. The cross-section ranges from five-year-olds to grandmothers. And that's great! I hope it continues to appeal to that broad an audience.

Marvel: You seem to have hit the right chord with just about everybody.

Starr: Annie's like that. You're not quite sure what you think of her at first, and then you find out that you love her. And it's happened to me, too. I found out, much to my surprise, that after I had been working on ANNIE for a while, that I was very much enjoying her on an emotional level, too. I'm not afraid to say it, either — I like her!



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